



In This Responsibility in the Dynamic South by Douglas Haskell . . .
Issue... State Board's Rule on Firm Names . . . Products and Practice

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The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

In This Issue ---

Meggison Resigns Post as State School Architect	4
Governor's Orlando Conference Stressed Need for Planning	6
Responsibility in The Dynamic South	9
<i>By Douglas Haskell</i>	
Approved Style of Firm Names	12
<i>Rule 3, Revised Rules and Regulations of the Florida State Board of Architects</i>	
A Spy-Glass View of Architecture	14
<i>Interview with Alfred B. Parker and Lester C. Parnass</i>	
Message from The President	18
<i>By H. Samuel Krus</i>	
Pre-planning for Construction Saved Money in Orlando	19
News and Notes	20
Students' Column	21
<i>By George Chittag</i>	
Products and Practice	23
Advertisers' Index	25

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THE COVER

One indication of how Florida's growth is inspiring architects and the construction industry is the Tropical Junior High School in southwest Dade County for which G. Robert Swartzburg, AIA, is architect. Now under construction with an opening date for September, 1958, this project will accommodate 1400 students at an approximate cost of \$1,100,000. When completed the new plant will comprise 11 buildings—including an auditorium-theater—all connected with covered walkways, and will occupy a plot of approximately 15 acres.

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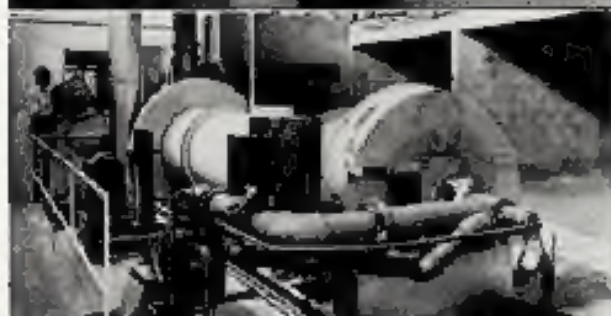
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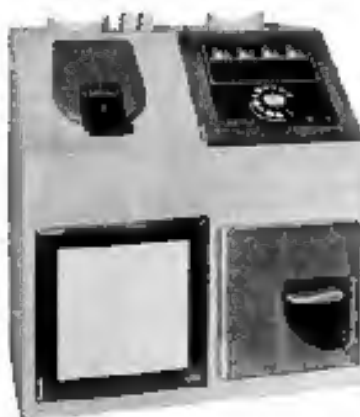
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Megginson Resigns Post as State School Architect

GEORGE M. MEGGINSON, State School Architect since his appointment June 21, 1956, has tendered his resignation to the State Department of Education to take effect June 10. He will work with the Broward County School Board as coordinator of school planning.

The man named to take over the responsibilities of Megginson's office — if not its official title — is a 36-year-old educator from Georgia, Dr. CARROLL W. MCGUFFEY. Dr. McGuffey has been with the Office of School Plant Services of the Georgia State Department of Education since August, 1950, and for the past two years has served as its administrative head. He will assume his new duties at Tallahassee on June 16.

Any precise definition of the scope or character of these duties cannot be stated at present. Neither State Superintendent THOMAS D. BAILEY, nor JAMES L. GRADAM of the Department of Education, could be reached prior to press time for comment on administrative or organizational changes which might occur as a result of Dr. McGuffey's appointment. Since Dr. McGuffey is not an architect, it is obvious that he cannot be designated as such and it is therefore reasonable to conclude that the post of State School Architect, which has been in existence in Tallahassee since the 1930's, will be abolished as such — even though the functions and responsibilities would continue under a new administrative designation.

Whatever its name, the duties and operation of such an office are completely familiar to Dr. McGuffey. In Georgia he headed a staff of four architects — at one time seven — worked with various types of engineers and bent his efforts largely toward the objective of raising the standards of Georgia's educational plants through setting educational standards and interpreting them to the various county school boards and the private architectural firms with which he worked.

Dr. McGuffey plans to continue the same general policies at Tallahassee, according to a telephone interview. He voiced his opposition in both principle and practice to the development of any centralized planning bureau in the Department of Education and was equally emphatic in disapproving consideration of "stock plans" or "prefabricated schools" to meet the State's educational plant requirements. He also stated his belief that the office staff at Tallahassee should remain as small as feasible and that private architectural firms should



George M. Megginson—from Tallahassee to the Broward County School Board.



Dr. Carroll W. McGuffey—he plans to continue sound Georgia policies in Florida.

(Continued on Page 6)

THE FLORIDA ARCHITECT



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McGinnison Resigns...

(Continued from Page 4)
be encouraged to use all the ingenuity at their command to improve Florida's educational facilities.

"The function of a State Planning Office," said Dr. McGuffey, "is largely one of getting architects and educators together so both will be thinking in the same terms. Functional standards are of course necessary. Setting them up and seeing that they meet the varying needs of our growing educa-

tional system is the responsibility of such an office. Providing the designs adequate to meet those needs and standards is the responsibility of practicing architects."

Dr. McGuffey was born in Albany, Kentucky, is married and the father of three boys and two girls. He took his BS in mathematics at Eastern Kentucky State College and an MA in education at the George Peabody College for Teachers at Nashville. A PhD in education was gained at Florida State University at Tallahassee.

Governor's Orlando Conference Stressed Need for Planning

The conference called by Governor LEROY COLLINS on May 9 at Orlando had been billed under the general heading of "slum clearance." Actually it developed into a discussion on the overall question of urban renewal and redevelopment with the slum clearance matter only one of several which were considered. As moderator of the three-hour session, the Governor made it clear that Florida was at present unable, constitutionally, to take full advantage of Federal aid in redevelopment of her cities. And, in view of the presence at the conference of many leaders in both houses of the Legislature, it seemed evident that the Conference was directed largely toward the objective of sparking an amendment for introduction at the 1959 Legislature to permit Florida cities to take as full advantage of Federal assistance as might prove desirable.

One of the chief speakers was Assistant M. COLE, U. S. Housing Administrator. After outlining generally the national impact of the Federal aid redevelopment program, Cole pinpointed the situation in Florida by reference to the Daytona Beach case (Adams vs. the Housing Authority of the City of Daytona Beach) in which, in 1952, the Florida Supreme Court held the State's redevelopment law to be unconstitutional.

"As a result of that decision," said the speaker, "Florida communities have been prevented from sharing in the full benefits of Federal programs which have been available to communities in other states. Specifically,

it has not been possible since 1952 for any Florida community to obtain Federal financial assistance for a Title I project contemplating slum clearance and urban redevelopment and urban renewal if the project land is to be sold for private use."

Cole then outlined several possible ways by which Florida communities could tap the Federal till as a self-improvement aid. One was participation in FHA Section 220—a special type of home mortgage insurance for projects in areas which are being rehabilitated. Another was participation in FHA Section 221 financing—designed to assist relocation of families displaced by urban renewal or other governmental activity. He cited the 1700-home project in Tampa for which Section 221 financing had been made available.

A third possibility, Cole said, was participation in Section 701 planning program. This involves aid for community and metropolitan planning for growth and development; and he cited seven Florida towns which have already taken advantage of this possibility of Federal financial aid in the construction of public works and under the College Housing Program.

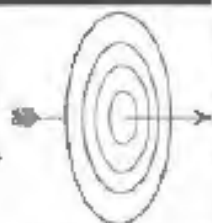
Heavy emphasis was placed by the speaker on the need for planning on the part of communities seeking to activate redevelopment projects.

"Quite apart from the question of possible Federal aid," Cole said, "The valuable program concept has a much broader meaning. It is a matter of community survival. No more and no less."

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Responsibility in The Dynamic South



actually new. I don't know many who

hey girl xxm I could say I'm an on
tender, you'd think I'd be a sucker

five years after World War II and the Korean War came along with his first real test about the "new spirit" in architecture and during the years subsequent to that, architecture in this country and in the entire West worked out the problem how it could be done.

It's one phase; but after World War I, four years after the end of the war, there was passed the Housing Act of 1949. This established a new principle which was that the government needs to do its best to provide framework in which private industry and private enterprise would undertake to provide our needs in the development of our communities. So, the government would not

though the words generally would have been "redemption" and "normal" and words like that. Actually,

simply because it is consistent with

...or better or far worse not only the human race suddenly engaged in mutually infatuated contest between glory and extermination but a new architecture. Architecture is a

|| μ \leq $\frac{1}{2}$

The keynote speech by DOUGLAS HASKELL at the AIA Regional Conference at Clearwater was a survey of opportunity as well as an outline of the profession's growing responsibility.

exactly the same contest. Now stand my horse not fit from Capn. Conserva? do not expect to a big a " " which with -ing figures and a little more big figures are becoming an accustomed habit. will not therefore

S. H. K. E. " "

expansion which stand before you on the glory side of that equation.

As for the world as a whole, the average speed of the world's population is about 850 after countless millennia. It is not a very high speed, but it is not a very low speed either. The human race, short of catastrophe, will be here in 1975 and here by the year 2000. After that, nobody is saying. That's the kind of acceleration that we're talking about. In the matter of travel speed, you need only to compare the average progress of the pedestrian on the earth in the year 1000 with the speed of the rocket in the year 1975. The difference is a great one.

predictions have put the possibility of travel to outer space within possible reach. It now appears that the space race is self-motivating for the sake of the future of the planet.

In the construction field, in coming down closer into figures come from a construction of the future of the U.S. economy. He made what we call the U.S. and the great picture for me because that is the total expected, a definition of the world but seems will come in which the entire banking in terms of bank. It will send the more than half a trillion dollars, perhaps six hundred billion, & this amount could be printed on dollar bills, it would put a dollar on every foot of distance between us now. The

and that a violent reaction to a "revelation" of one-fifth in case a depression should drive the talent on a "fill up, now!"

Roughly the American is now born as a carter with automobile at least sixty million in population increase was expected between 1955 and 1975 five million automobiles.

The problem, therefore, is which kind of building culture from here.

What kind of a human habitat? Very obviously this has come to the point where architecture can no longer deal with the individual situation and isolation. You can't ever expect to deal with either the individual ext-

the countryside in isolation. This is now a problem in human ecology. It is the problem of the total malnutrition pattern of the American people, all taken as part of one thing and flour

It used to be that cities were an accident in the countryside. Now the country is part of our urban development. It simply is an area which is assumed a special use: Agriculture.

harmed and its land is threatened with being settled upon by non-agricultural population in an urban pattern system. I found out what Cuthbertson was talking about when he was talking about what was happening across the border one year.

For those English new towners, a new kind of aid has been found. "We had been talking about to you in cities of half a million to a million out in the countryside, where we now have private industry, schools or hospitals."

That brings us right in close to the problems of this entire area. It might be thought that because in the Carolinas and Georgia the population

"9% between 1950 and 1957" that it was in Florida these states have a vacation and that they are common.

Responsibility in the Dynamic South.

(Continued from Page 4)

are severely underdeveloped or undeveloped areas. Nothing of the sort. Not only has per capita income been rising in these states phenomenally, but and the average rise in the United States as a whole, something like 40% between 1950 and 1956 but certain kinds of industry are predestined to seek exactly this kind of territory, and the fact that income has come up indicates that your area is in excellent condition to receive it.

So you can't fool yourself today by looking at a patch of ground that looks rural and agricultural and thinking that it is not part of the new development picture. It definitely is. The one great advantage that these states have over many of the others is they have some respite and time to plan ahead for the overwhelmingly essential problem of saving open spaces. Correction: let me say saving open spaces in a usable pattern, because I'm afraid that in states like Florida, just as in California, you can't be sure at all that it is not the best open space for agriculture or recreation which is being bespoken to put houses on, industries and highways.

There is, at the present time, no mechanism for assuring a land future. Now we have to have it, and a future has to stand up for it, because the idea that was put forward as a dream at Princeton in 1944—the dream that henceforth architecture shall deal with the total physical environment, with the habitat of the Americans—is becoming desperately true and real, and architecture must be concerned with it. This is the scope and scale of architecture in the next generation. The building that we are working on in the United States as a whole, and consequently, it's going to mean very changed habits of work and habits of attention.

Now the individual building is still going to be the thing that the architect will be responsible for and judged by. No matter how much else develops, we cannot slacken the sense of responsibility for the individual building while the architect goes serving on zoning commissions and advisory committees at various bodies of government. The individual building is

still the only thing that individual human beings can occupy, live in, love, worship in, work in. So that is the area that takes continuing, ultimate responsibility, and it is the area in which architecture will necessarily be working. The individual building is now just a part in the large structure of our urban development, which is becoming overwhelming.

Let's start, for instance, with existing communities. You have this Redevelopment Act which is aimed primarily to take care of sick tissue in cities and replace it with healthy tissue. Now relatively few individual privately practicing architects are yet fully aware of the opportunities relatively few builders, few local builders in local cities, are aware of these opportunities. Thus far, most of this activity has been in the hands of just about a dozen redevelopment builders. It will spread in a number of different ways. The first simple way is that the smartest among these redevelopment builders make contact as fast as they can with architects in the individual cities where they work in order to get the knowledge and the intimacy that the architect on the spot has. What a great pleasure, I have a number of times watched the participant who did get that best local help beat out the noisy publicity-rich operator who went in rough shod. A fascinating thing about this is that the architectural quality of the project which is proposed on these larger redevelopment schemes is a major factor in deciding who gets the contract. In other words, we are now in a situation where an important body of officialdom finds that architecture, a good plan and an agreeable atmosphere, is the main thing. I don't believe that this has been true to this degree since the time when Burnham put forward his Chicago plan in 1905.

The next step will be when the architect on the spot begins to find the builder on the spot who shares his vision, and they get together. Probably in groups and associations to begin with, because they will need a fair-sized team to compete with the big boys from the outside. But, of course the local government will prefer the local combination if it can get it, for obvious reasons.

We're still at the beginning of this kind of work, but as I told you, rates of population are so fast that we have to make minimum of time in which to learn. Between the time when you start designing your next school and the time it is finished Florida is likely to have a quarter million more kids. We have to move fast. The next thing we have to learn is what makes a city work anyhow. Now, then, we've got two kinds of urban areas which are antipodes of one another. You can typify one by New York and one by Los Angeles—concentration versus congestion, and congestion versus scattering. I don't think we know very well the way either one operates, to tell the truth. I don't think the planners know because planners have been so caught up in their own language that they have just kept on talking twenty or thirty years. They are all bound up with language "new towns."

What is a neighborhood today? We don't even know. Planners put a neighborhood on a map and they think it's an area. But what is a neighborhood? It's some kind of a network. If I go to Texas, I will find architects who might live in Austin and their "neighbors" live in Dallas, Houston, Fort Worth, Corpus Christi, every one of them is 100 or 150 miles away. These neighbors, up on a plane the way I, in New York, hop a taxi. When I listen to them talk on a plane, in Texas they're talking with one another like old neighbors just about like, "well, here you are again." That's one neighborhood, random scale. It's not just a city area of a few blocks. What's a neighborhood for shopping? Well, the merchants know a lot better than some other people. They've done some work, they know what the distance of the "draw" is. That's a neighborhood for the new shopping center which may extend many miles. What are neighborhoods for other purposes? We're just at the beginning of finding out.

Now architects are in better position to know about these things because they are the only ones who think about it, whereas the other guys think in maps. But there's probably nothing in the world more wrong, architecturally, than the scale of those hundreds of richly awarded competition plans for cities that have been based on

LeCorbusier during the last twenty or thirty years. These are units. These entities but in division at all. How far does a person walk. how far does a person go in a car? I've been on a jury where I've had to go along with my colleagues on a piece where the other side of an open area, the other element of a "group," was half way back to the Orange Blossom Hotel from here in actual scale and somebody thought they were going to be looking easily at neighbors. A person has to have some visible neighbors. That's a scale that has to be learned. We're just at the beginning.

Now the same thing in the matter of zoning. Zoning is in the same position. He said that it was in the 1920. Mr. Bartholomew was a man of genius in the 1920's and worked out this wonderful invention of zoning. It has to be a terrific invention. Having invented it and set it going, Mr. Bartholomew went sound asleep. That's one reason he's in charge of Washington D.C. He never had another idea. Now, in the interval the instrument of zoning is a wonderful thing. But there has been absolutely no imagination in the manner in which it has been used. For instance, you get clear residential, pure residential zones today and you get pure industrial zones. How do you know that's the right thing? Chances are heavily against you. You take a gas fired modern factory that's as clean as a bathroom, make clearance around it as a parking lot which is all asphalt that could be available to the kids on Sunday as play space. Now wouldn't that be a nicer neighborhood than a whole lot of houses that you can think of as a pure residential neighborhood.

Thinking hasn't gone on in these fields. We're at the beginning and it's up to architects to do the thinking because no planner seeing that asphalt on a map would think of it as asphalt available for a game of stick baseball. It wouldn't occur to him. He'd have to be three dinner-spoons and servants above him before he could think about it. We need pattern. We need new notions patterned. I said a few moments ago that the LeCorbusier pattern which is based entirely on French romantic ideas of classic environment was good for its time and has in it a great knowledge of automobile ve-

hicles, etc. is wrong. We need new patterns. I think one reason why Victor Gruen has had the enormous credit he has out of this one P.U. World plan is simply that here was some direct thinking on how does a American city work? There was thinking about that very important thing, namely the crucial moment when the fellow gets out of the car, because the crucial question at that moment is, where does that car get put? And how far does the man go on? what does he encounter as he moves often? after leaving the car? his is now not in the calculations.

Victor has cluster plan ideas which he worked out which have the great advantage of coherence. They have the advantage in that there's a basic simplicity they have the advantage of the pattern is intrinsically similar, whether it's in the outlying district or in the center of the congested district, it is all part of one thing. I don't very much whether it is the last word, or anything like the last word, but it's the beginning. Obviously very few other are going to put all that number of cars underground, bring their services through the whole central area of the city all underground, as is called for among the details of his plan. Much more work is necessary but the architect is needed so the man who thinks up these basic patterns.

Now I think that the change in the next 30 years in this there will be as much attention to how this transportation works, how the human being gets together on the ground, as the attention that was paid in the previous 30 years to how the apparatus of the single building goes together.

Of course, along with having to have a notion of pattern and to be ready to serve on such things as Zoning Boards, being ready to be something of a citizen, the architect here will have to concentrate. The whole group of architects will have to concentrate — on that boring and necessary study of economics which has put the biggest firms as far ahead of the rest as they are. They are ahead because they have this million of opening the path for their brilliant designers. When Nathaniel Ovinge proved to David Rockefeller that the Plaza in front of the Chase Bank in

Manhattan would be economically superior to other solutions, a far architectural solution was born.

Perhaps we have to get back into New some few of us as an example took it into our heads two or three years ago that the great symbol building of the United States was of some importance to millions of Americans. And I might be a good thing to see if you couldn't fight to see architecture come through, with a battle we conceived that it would win. Now I find that a great many times architects are ready to fight but with no cause. Who are we to prevail in politics? Who are we to outdo politicians? But you can. We have amazed the politicians with the help of Mr. Chaitlain and the Octagon and dozens of individual architects all over the country. This is an AIA stand that was taken. To see that this thing gets looked at thoroughly from the standpoint of architecture.

It is astonishing to what degree the architecture is with you the United States. The business community has never in the time I've watched this been half as concerned with the future of America in a large way as it is today. I don't think since Burrum's days in 1905 has there been the same concern. Part of this is a reaction of despair — a good legitimate reason for taking interest because the downtown areas of the cities as they are now infinitely overcrowded, are going to pieces and the people are losing their investment.

But that's just the beginning. There are also now an enormous number of large institutions which are all institutions' minds. It started back there — girls, with the Rockefeller's when they wanted to do something for their old man and the wild cats he gave up his vouch. But that was a legitimate way for a start and if your extends to one after another institution which reasons this.

We are part of America. America has given us what we are, we are going to do something for America, we're going to have a nice place. It's going to do credit to the community and it's going to do credit to us as well.

So, this is the future of architecture.
(Continued on Page 27)

Approved Styles of Firm Names

The Florida State Board of Architecture has just completed a careful study and revision of its "Circular of Information" containing general information relative to Chapter 467 of the Florida Statutes—the "architects law"—and the Rules and Regulations of the Board. Rule 8 deals with Approved Style of Names in the Practice of Architecture. Various questions have arisen relative to this subject and to clarify them for all concerned the Board has authorized its publication of Rule 8, as revised and as adopted April 28, 1948.

The Florida State Board of Architecture having the official duty to regulate the practice of architecture, for the purpose of this rule refers to the applicable portions of the Florida Statutes.

"Furthermore, any person who shall be engaged in the planning or design for the erection, enlargement or alteration of buildings for others or furnishing architectural supervision of the construction thereof shall be deemed to be practicing architecture and be required to secure a certificate and all annual renewals thereof required by the laws of this state as a condition precedent to his so doing." (Section 467.03)

"...a certificate (of registration) shall be issued either with or without an examination to any corporation, partnership, firm or association to practice architecture in this state but all certificates shall be to individual persons." (Section 467.08)

"In the case of copartnership of architects, each member must hold a certificate to practice." (Section 467.10)

"Any person applying to the licensing officials of any county, city, town or village for an occupational license to practice architecture shall at the time of such application exhibit to such licensing official satisfactory evidence under the seal of the Florida State Board of Architecture and the hand of its secretary that such applicant possesses a registration certificate and any required annual renewal thereof and if such occupational license shall be granted until such evidence shall be presented, any provision of any special act or general act notwithstanding." (Section 467.13)

"It shall be a misdemeanor for any person to practice architecture in this state except as exempted in Section 467.09, or to use the title 'architect' or to use or display any title sign, word, card, advertisement, or other device or method to indicate that such person practices or offers to practice architecture or is an architect without being registered as an architect and having a certificate of registration then in force." (Section 467.14)

It is contrary to the quoted statutes of Florida to practice architecture under a partnership name if one or more of the persons referred to in the partnership name is deceased, not actively engaged in the practice of architecture or is not currently registered to practice architecture in Florida unless the true facts are publicly disclosed. The following examples indicate proper use.

1. "DICK, ROX & BROWN, Architects"
Legal if all three members are registered architects.
2. "Architectural Offices of ROX & DICK"
Legal if both members are registered architects.
3. "DICK, ROX, BROWN & BLACK Architects and Engineers"
Legal if each member is registered in his own profession and the identity and status of each member is made clear. This is often accomplished by listing the names thus:
JOHN JOE, A.I.A.
RICHARD ROX, A.S.C.E.
GEORGE BROWN, A.S.M.E.
FRANK BLACK, R.A.
or Architect
It is also proper to list still

members with their titles, for example:

JAMES B. ROX, Chief Designer
RALPH S. DICK, Draftsman
F. M. BROWN, Accountant

"JOHN JOE"

Architect

W. LAMAR SNOW

Consulting Architect

Legal if JOHN is registered in Florida and the status of the consulting architect is made clear which may be done thus:
W. LAMAR SNOW

Consulting Architect

Registered in Name of State

The following examples indicate usage which is improper under the quoted Statutes.

5. "JOHN DOE & ASSOCIATES, Architects"

Illegal unless the "Associates" is indicated. The name may be accomplished by listing the associates thus:

JOHN DOE, A.I.A.
RICHARD ROX, Architect
GEORGE BROWN, Structural Engineer

FRANK BLACK, Mechanical Engineer, R.A.

6. "JOHN DOE, Architect"

Illegal unless Black is registered in Florida because the use of the title "associate" appears to indicate that Black is also a registered architect.

When a former member of a partnership is not living or is not registered in Florida, it is illegal to practice architecture under the former partnership name unless the facts are clearly stated for example:

JOHN DOE, Architect
Successor to DOE & BROWN
It is proper to place on the official stationery clarification of the status of the partnership some word as:

JOHN DOE, A.I.A.
ARTIST BROWN, In 90-9-19
It is illegal because the names of the "partners" are not given, although they both can still be registered.

8. "DOE, BROWNS, Architects"

This is illegal because the names of the "partners" are not given, although they both can still be registered.

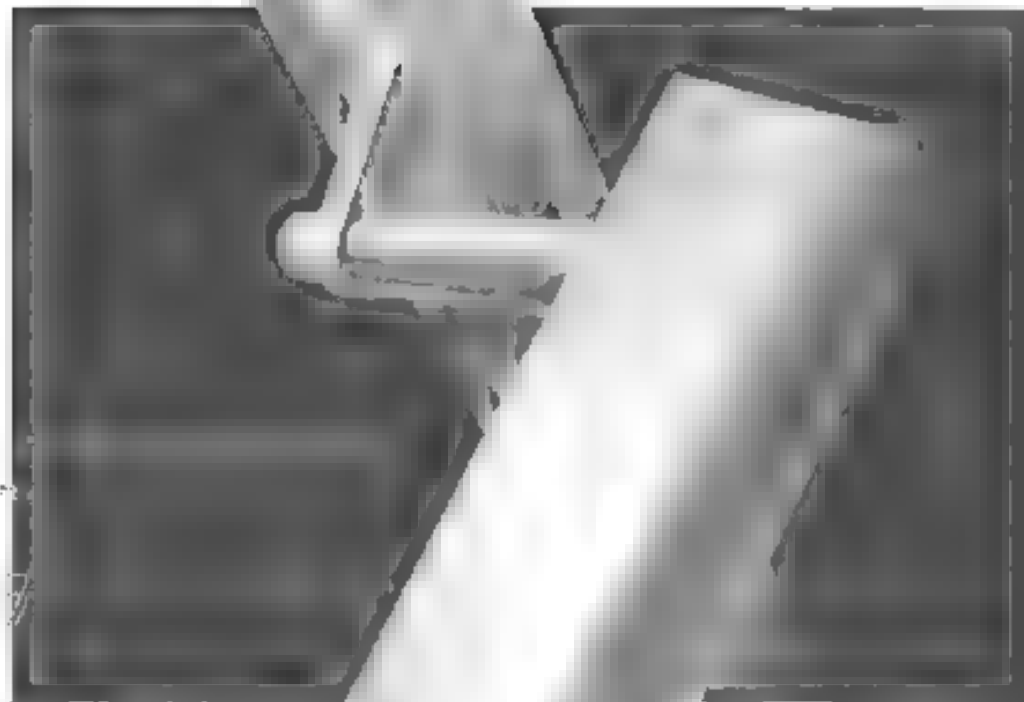
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NEW

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A Spy-Glass View of Architecture

This is a double interview with ALFRED B. PARKER and LESTER C. PANCOAST. It was conducted as a kind of philosophical survey questionnaire by the Editor of Folio, the University of Miami's literary magazine, and is reproduced here through special permission of that publication.

[illegible][illegible]

LISTER C PANDEY took his
departure from driving at Kewell
University at 6' 4" and 180 lbs.
weight as he plays center
and scored in a total of 19 points
in his career as a player.
He is currently working at the
College for a B.S. in
Education. Formerly, he was
with the University.

Question: What is word analysis?

Armed B. Purvis: It seems better to me to ask what is architecture and once you define architecture you eliminate a good many efforts in building. Architecture, I ascribe to man building one of his best in whatever age, what ever place.

• It is dry kind of open articulation which answer ethnic, economic and social requirements of men producing

Q: What culture in your opinion has most successfully met its artistic needs?

Japan. Isolation, homogeneity Shinto and Zen Buddhism gave the Japanese a relation with nature and the kind of space and simplicity which has come to offer architecture's thought today: than the stone-curve Greek.

2016 The Mayan culture in nearby

than any other civilization to reflect, in handsome buildings, the type of individuals who made up that culture. Actually they did not produce

interior spaces. Their forte was exterior spaces and monumental relationships. At this level, they were simply

Q In what direction is America's architecture going today?

APR: Exactly to give our culture in perspective that if we continue as we have in the last 100 years or 200 years it will be a very sad story. By nature, I am an optimist, but in thinking about our culture today and the

$\frac{1}{2} \log_2 \left(\frac{1 + \sqrt{1 - 4\alpha}}{1 - \sqrt{1 - 4\alpha}} \right)$

LCD Architectural techniques and thinking in this country are becoming more and more inspired by modern technology, leading us toward a day

when factory-produced buildings, or
sales and outmode what we now call
proliferation. I think that his
result is a scientific esthetic which
many of the world can share. I dream
of a time when all materials can be
understood and controlled, when busi-
ness is not confused with security,
when response to space is both emo-
tional and intellectual.

Q: What other architects do you please admire?

LEP: who can make a strong, clear statement, even when it's a romantic or technological one, like *Front Line*.

als Iedereen: Le Corbusier's sculpturalism and Van der Rohe's human-technological approach. There are elements in the work of both of these men on which we can build.

ADD I submit the Henry Hobson Richardson

certainly has a place in my heart. I was in his auditorium in Chicago just recently and I marvelled anew at his creative power, in which he suddenly

without any particular regard to his formal precedent. When I first saw the building years ago I was almost repelled by it because it was such a blind, fatal statement. But the more I saw, I examined it the more I have been able to see what he suddenly did. One man broke away from the past saying, here, America, as a building for you, here is something that's out of the Midwest. It's in granite and it may be a little bold and a little to the point and a little overpowering and strong and masculine but that's what you need right now. You're Chicago in the 1890's and 1900's and you're bustin' those a, the reason you're bustin' is you

—tolerant about areas of guys
that are messing up fortunes for your
grandchildren to go to
is what you deserve right now. And
he created a great auditorium building,
containing a great area.

things in the whole world. And finally
—admirer Frank Lloyd Wright whose
one span has lapped many genera-
tions and who is still as young and
fresh as he ever was. His creativity is
not surpassed even by his ego, and I
am well content that America has pro-
duced such an architect. It is abundantly
clear that ideas continue to pour forth and be

—Well, I think the phrase, as
appropriate to architecture. Charles M.

that interests me even more. —
—and function are mutually related.
Emotion produces structure and
structure modifies and determines the
character of emotion.

—Form follows function follows.

—Do you prefer the word modern
or contemporary applied to your own

—Well, contemporary is more
applicable. It implies that it is
appropriate to the times. Mod-
ern's implication is anything since

—I would prefer neither. I
would be very happy if some of the
things I have designed and built would
in future years be called architecture.
I think that's enough.

—Would you name the three most
significant buildings you know?

—It would be easier to name 300
or insist that you qualify significant.
I might not call them the "most
significant" without several qualifications.
I will name three: Van der
Rohe's Barcelona Pavilion where rich
natural materials defined rich
comprehensible space for the first
time; Le Corbusier's Remchamp's
Museum in Alsace; Le Corbusier's
use of out-and-out sculpture
and Katsura Detached Palace in its
—a splendid lesson to
—architect is a building's relationship
with its surroundings.

—I would go first to a 50-acre

—which was built by Frank Lloyd
Wright. I consider the individual
—one of the greatest develop-
ments in our culture. And Mr. Wright
—answer in terms of materials. Of no

makes this Rohde home a timeless
thing in architecture. The Tower Hall
in Stockholm, designed by Ragnar
Ostberg is built of materials permanent
in the necessary and bricks, stone,
marble, etc. As it has aged it has
become handsome. It's a building
people can go back to month after
month without becoming tired of it.
Third, the Guggenheim Museum of
Frank Lloyd Wright, now under con-
struction in New York, presents at
least a completely new idea in the
structure of a building — one built of
monolithic concrete like a piece of
churn or ceramic where the floors and
walls and roof or ceiling are blended
almost into one unit, perhaps for the
first time. It's a building that should
have a great deal of meaning for all

—Is it possible to build a signifi-
cant building in South Florida?

—If there is in South Florida an
intelligent client with money, who can
choose and then follow a good archi-
tect in his judicious fight to protect
a good concept, we can say the result
will be significant.

—Yes.

—Should recent cities be different
in terms of architecture?

—Yes. I think they should since

—moderate the people who are using
them. Resorts may establish a less
endurable tone and employ more ex-
perimental spaces, forms, and colors.

—Not in principle. Because of
location or function one city will of
necessity be different with entirely va-
riations, but the true cities will not be
different in devotion to principles.

—ecture be distinctive?

—I feel that filtered light should
be completely explored here, that the
screen cage should be more thought-
fully used, that exceptionally reflective
building surfaces should be developed.
But most important, our architecture
should be lifted off the sand; that is
to say we should use fewer stones and
more pavilions on our very damage-
able Florida landscape.

—By its use of materials for our
clime. The materials indigenous to

any location, I've always believed, are
the best ones to go to. In doing an
office building now using concrete
which is made from pitcock quarried
here, as well as cement made in Flor-
ida. In houses I have frequently used
a great deal of wood, particularly in
pools. I've also used a great deal of
Florida stone.

—Which of these cities do you
feel has most successfully met its archi-
tectural challenge: Miami, Miami
Beach, or Coral Gables?

—If Miami Beach's main pur-
pose is to provide a massive, middle-
class vacation plant Miami's to pro-
vide a metropolitan center of focus,
and Coral Gables to offer the best in
Florida living, then I am forced to
choose Miami Beach. Miami is called
the magic city only by those viewing
it after dark from every half-mile.
Though generously planned, Coral
Gables has tried consciously from its
very beginning to build anything ex-
cept contemporary Florida architec-

—It's like looking at a bunch of
pails on a stove and asking which one
has the greatest amount of water on
it. Certainly there is no question that
Coral Gables has a great superiority in
landscaping. From the standpoint of
architectural control I think Coral
Gables is perhaps the most miserable
of cities, and I myself would never
serve in such a heavily loaded of "good
tasks" as they have set up. Someone
might come along with ideas far be-
yond mine and I would perhaps resent
his ideas and reject them because of
their very strangeness. And yet the
individual might be looking into the
future so far away doing such great
things that it would be a real crime
to prohibit him from building. Corbu-
sius and Gropius I would point to with
as an example of an area where there
is no architectural control. Each
feels free to build more or less what
he wishes to build. To me this is per-
haps an important thing for the devel-
opment of creative architecture. I cer-
tainly feel that Miami Beach is almost
completely lost architecturally. It ap-
pears that it has become now just a
great, vague mass for people to
dig down from the North to spend
and run themselves.

—What do you think of present
plans for Miami's bayfront Dupont
Place?

—The name Plaza is ironic, and

Spy-Glass View of Architecture . .

(Continued from Page 13.)
fitting an open space with one

the filling of the "plaza" with solid downtown buildings is the expression which must lift traffic from Biscayne Boulevard and elevate it over the air—merely making some buildings stand back but not for landscaping or pedestrian spaces. Leftover land will serve the almighty automobile. Miami is a poor city but it should consider trading some of its marginal Bayfront park for central public spaces.

APP: It's going to be a wonderful demonstration of the incredible things we can get ourselves into with automobiles.

Q: Are South Florida's fabulous oceanfront hotels good architecture?

APP:

LCP: Very few South Florida hotels deserve their inadequate sites. Being wild, garish and greedily money making things, they are designed for the mammo danger and not the bird watcher. They have the confessed art stopping traffic by outdoing Hollywood. I have not blushed on hearing architects' thoughts on the term "Miami Beach modern" as a most damning term.

Q: How would you describe Miami's civic architecture?

LCP: Namely none per cent of the civic buildings in this area are expensive and neo-classic, or cheap and decorative or makeshift expedient.

APP: could describe it in three words: barren, boring and boresome and believe if you'll excuse the word "boresome" you'll find that its antonym is evil.

Q: How was designed to be built in Miami?

APP: I think that's a good example of what we've been saying. Our buildings are designed as if they were on a pogo-stick: they jump around from site to site. For example, the Miami Public Library jumped three or four times and finally wound up at the foot of Flagler Street in Bayside Park.

Q: What are Miami's city planning problems from an aesthetic point of

view with public planning, enhancing rather than commercializing our valuable

APP: I tend to pick out one single thing to make a city beautiful. I would say it would be the problem of open spaces. We have so few and we are closing those in so rapidly that there should be a concentrated effort

Certainly there should be no more buildings in Bayside Park. Visitation should be opened up from the city into the Park. We are gradually choking our city to death, and the only salvation, as we move out into the country, is to bring some of the country back into the city.

Q: What is the average American's main failing concerning architecture?

LCP: He fails to understand how completely architecture controls his life and culture. It's as simple as that.

APP: The average American's main failing would probably be the same as in all the arts. Perhaps it's a failing

the basic discipline. Architecture ignores society. The sensitive observer of the buildings our civilization is producing becomes aware that they reflect our intense preoccupation with material things and ephemeral pleasures. The strong primitive instincts that enable any culture to begin and to survive were once ours in large measure. To this source of strength we must again and again return. I feel that unless we can get back on this strong spiritual track that we had when the first settlers started coming to this country, we are doomed as a weak civilization is doomed to failure and to extinction.

Q: What is the best way for the intelligent layman to learn about architecture?

APP: By the usual ways to learn about almost anything. By direct observation, and by growth—and that means maturity in all directions. "But doesn't mean that to learn about architecture you should just read books on architecture. Sometimes you can understand more by reading in fields that you'd never guess were related to it. As in all the arts, the wider and deeper your knowledge, the greater your appreciation."

LCP: If a man can open his eyes and inspect his own sensations he will begin to realize that the use of space

is a conscious study that certain materials can be started in pleasing and sensible ways, that trees and clouds and rocks and sometimes buildings offer superbly varied space experiences, and that his city's plan, as well as the combined spaces he lives in, affect him psychologically as well as physically.

Q: I've heard it said that architects are always signs of becoming the first "international" art. Will you do

develop. But I think that since the whole world is going through its industrial revolution, eventually there

one for all people, not overlooking local special sensitivities but under

APP: I would love it if just the opposite were true because I believe in regional building, even in micro-climate building within the region. I recall the efforts of the Bauhaus as exemplified by Gropius, Le Corbusier and Van der Rohe to the extent that

their disciples attempt to apply one, put formula to all buildings in all

individual efforts of these people but they shouldn't be taken as a school as an end in themselves. There is always an sound ground in attempting to seek out and emulate principles; but one is on very dangerous ground, architecturally speaking, if he attempts to imitate surface effects. The international school results in what I call "internationalized" archtecture and I hate to see this happening to our

Q: The poet Emily Dickinson said something to the effect that she could tell a real poem because of her physical reaction to it. Do you ever experience such a thing when you look at a building that attracts you?

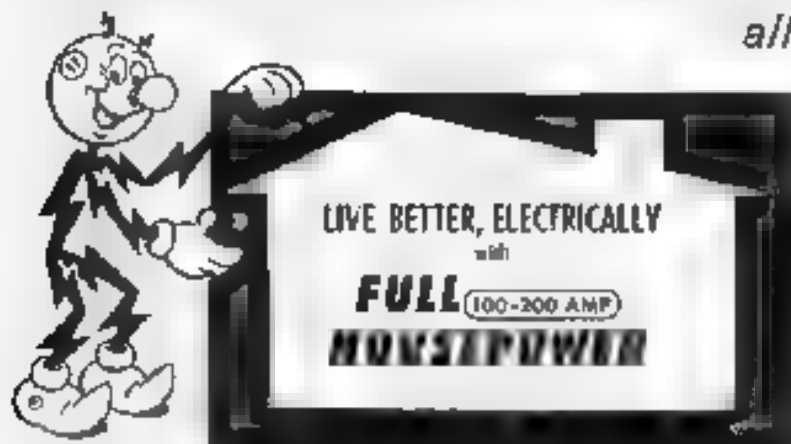
APP: Oh certainly. I think the emotions can provide some of the strongest physical reactions.

LCP: Oh, yes. When, in my travels, I came across a piece of architecture such excited me for some reason or other I didn't have the pretence of want to take pictures or stand still or stay with the person with me. I would go running around rather excitedly—till exhausted and have to go home.

THE FLORIDA ARCHITECT

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FLORIDA POWER & LIGHT COMPANY



Message from The President

By H. SAMUEL KRUSE

The month of May was an eventful one for the F.A.A. The Board of Directors of The American Institute of Architects has given favorable consideration to our desire of becoming a separate regional District of The Institute. Our ambition is due to real

The AIA Board will take positive official action on the matter prior to the July Convention and that the Convention will be called upon to ratify the necessary By-Law changes as a result. After this we can look forward to shouldering the full responsibilities of our AIA District.

It has become apparent that our present dues structure needs modernization. It would be nice if the F.A.A. could determine the ideal program, determine its annual cost, then divide the cost by the number of members thus beginning the assessment on each member. This, unfortunately cannot

be done. The assessment and collection of dues is as complex as usual.

Because the dues problem is complex and our present system in need of revision, have selected a committee whose job it will be to formulate a new system of dues which will support a realistic budget based on a realistic F.A.A. program.

This committee has the following membership: ERNEST T. H. BOWEN, Chairman; WILLIAM H. HANVARD, ARTHUR LEE GARDNER, VERNER JOHNSON and EDWIN T. REEDER. The committee will work with the Executive Director Administrative Secretary, the Treasurer, and me and will submit to the F.A.A. Board prior to the 1958 convention, a dues system originated with program, budget and membership, which dues structure the board shall be given to present the Convention for approval. If there are ideas relating to this matter

you wish considered, ERNEST BOWEN will be glad to receive them for the

It was a pleasure to see so many architects at the Governor's Conference on Urban Renewal held in Orlando. It's an indication of the architects' willingness to work with other citizens for solving problems affecting our total environment. Our special talents and training gives us the background for giving direction to civic and political groups, interested in planning problems. We should give this direction freely. The public will think better of our profession for it and our community will benefit as a result.

It is time now to select delegates to the National Convention in Cleveland. The F.A.A. is represented by its Chapters' delegates, so Presidents be sure that your chapter is represented. F.A.A. wants 10 percent of its chapters.

Please send your list of delegates to the Secretary as soon as you can. We will want to know who they are before July so meetings can be arranged. Meetings? Sure! What's a Convention without a Florida caucus?

Approved Style

(Continued from Page 22)

therefore because it cannot be registered as an architect in Florida, it is illegal to practice architecture under the following names, even if the persons whose names appear are registered:

- JONES, BROWNE & CO. Architects'
- THE JONES-FRANK ARCHITECTURAL CO.
- FRANK L. JONES INC. Architects'
- UNIVERSAL DESIGNERS INC. Architects'
- BLACK, BROS., Designers'

While a registered architect may partner with others who are not registered or qualified to practice architecture in Florida, all letterheads, signs, title

blocks and other publications made public must set forth the name of the registered architect, disclosing the identity and status of other members in accordance with Example 4 above and the partnership name shall not be used in any manner or for any purpose which can lead to the assumption that the unregistered members of the partnership are practicing architecture. When a registered architect is a member of such a firm, all architectural services shall be performed only in his name and under his seal.

State Board Suspends Tampa Man's Registration

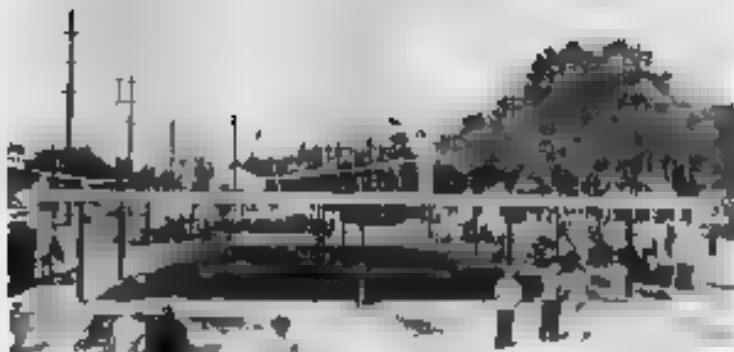
At a hearing before the State Board of Architecture held in Tampa April 25, 1958 the registration to practice architecture of Henry V. Patterson of Tampa, was suspended for a year's time. However the Board stipulated that its order of suspension would be

in force to expire after a 12-month period with the possibility that an application for reinstatement might be considered at that time.

The Board's action against Patterson was the culmination of an investigation relative to charges that Patterson had been sealing architectural documents which had not been prepared under his responsible supervising control according to provisions of the Florida statutes regulating the practice of architecture.

During its subsequent meeting at Winter Park, the Board considered 39 other cases involving various legal matters touching on the practice of architecture in Florida. These ranged from the improper designation of a firm's name according to the Board's Rules and Regulations, to examination of evidence indicating the illegal practice of architecture by unregistered individuals. As a result of its consideration of these cases, the Board took action to seek sanctions against such individuals.

THE FLORIDA ARCHITECT



Raising and anchoring the roof slab of the one-story building was completed by Lift Slab of Florida engineers in just two and one-half hours.

Pre-Planning for Construction Saved Money in Orlando

The importance of pre-planning in construction projects has done more than highlight improvements in architectural design and construction methods. It has also emphasized the importance of time and money in planning. The advantages of the new facilities are to be attained and if economics promised to be a major factor in the project.

One illustration of how planning for a project can speed the progress and lower the cost of a project is the construction of the new hotel in Orlando, Fla. The project is one of a chain of new hotels in the area. The hotel is a two-story building with a total of 100 bedrooms. The project is one of a chain of new hotels in the area. The hotel is a two-story building with a total of 100 bedrooms. The project is one of a chain of new hotels in the area. The hotel is a two-story building with a total of 100 bedrooms.

All the construction work was done by the Lift Slab method of construction. The method of construction was done by the Lift Slab method of construction. The method of construction was done by the Lift Slab method of construction.

produce 24-foot spans in one direction, 22-foot spans in the other. Because of these spans, slab thickness was set at 8-inches and for lifting purposes slabs were designed as a single unit. Each slab was cast out to include carefully placed slabs and openings for ducts and utility lines. Ceiling to floor height was designed at eight feet and pipe runs, beam walls, interior partitions, etc. were designed for prefabrication and shipment to the job to meet this total. Exterior walls include windows with porcelain enamel steel panels; and all interior partitions

and interior walls were cast in place with precast concrete blocks and a typical 4-in. high concrete wall.

The construction of the hotel was done by the Lift Slab method of construction. The method of construction was done by the Lift Slab method of construction. The method of construction was done by the Lift Slab method of construction. The method of construction was done by the Lift Slab method of construction.

All slabs were poured in a single lift and were finished with a smooth finish of Thompson's water seal. The roof slab of the one-story unit was poured over a roughground to give a finish of the slab up grade. The total cost of the project is \$1.5 million.

The total cost of the project is \$1.5 million. The total cost of the project is \$1.5 million. The total cost of the project is \$1.5 million. The total cost of the project is \$1.5 million. The total cost of the project is \$1.5 million.



One result of the lift slab method of construction was accurate placement of locations for utility lines and ducts, together with structural precision making possible use of precast materials to conserve job time and labor.

News & Notes

Help for Students Is Growing Trend in AIA Chapter Programs

In the last year, AIA Chapter Executive Committees have been helping students in a variety of ways. In the last year, the Executive Committee of the AIA Chapter in the District of Columbia has been helping students in a variety of ways. In the last year, the Executive Committee of the AIA Chapter in the District of Columbia has been helping students in a variety of ways.

Spencer said his hope is that what is being done here today will be continuing and growing.

His suggestions for students are also highlighted in "Study Guide" and "Study Guide" from the Florida State University. In the last year, the Executive Committee of the AIA Chapter in the District of Columbia has been helping students in a variety of ways.



The AGC now has a home of its own in Washington, D.C. This new building, designed by the firm of Catalano, Gager and Nelson, headed by the AIA president, will be dedicated June 5. Past AGC President Frank Ramsey of Miami will act as master of ceremonies, and among those taking part in the dedication will be Vice-President Richard Nixon, AGC President Fred W. Haldeman, Jr. He will speak on behalf of the association.

and president spoke but he presented no convincing arguments.

Participants of the chapter were in making the decision that the building should be a minimum school grade is a very poor argument, he said.

In early 1964, he said, he was the author of a Motion picture of the building. It was a very poor building, he said. It was a very poor building, he said. It was a very poor building, he said.

People and Addresses

ALVIN R. JONES and L. R. JONES have announced for the first time in the history of the company that they will be moving to a new location.

R. R. JONES, President of the AIA Chapter in the District of Columbia, has announced that he will be moving to a new location.

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and other metal products

WE FLUR A ARCH EC

It Miami-based Jones Architects has moved offices to the Palm Broom Building, 40 N. W. Second Avenue, Miami.

William B. Jones, who opened his own office in Silverwater as of April 1, announces a change of address to 11 Franklin Street, Tampa 2. Jones was formerly associated with the firm of Fox and Flowers and was sole architect.

In Tampa, Jones Architects Inc. has moved its large architectural building to the location of his partners' new office, the new AIA Building.

In Ft. Myers, Jones Associates Inc., 408 S. 4th St., architect's office will remain at 404 N. 1st St. Since 1964.

The Student's Column

By Carolyn C. Smith

Friday night was a successful May Student Council dinner and a large crowd of spectators were on hand to see the pageants. Below the stadium, except for a stable, garages, and other objects found in



Code Conference at Orlando At a recent meeting of the Mid-Florida Chapter at the San Juan Hotel, Orlando, M. L. Clement, executive director of the Southern Building Code Conference, and Ralph W. Jones, Jr., Orlando building official, discussed code matters with the Chapter membership. Above are, left to right, Ralph P. Lovelock, M. L. Clement, Ralph W. Jones, Jr., Robert B. Murphy and Joseph M. Shifale, Mid-Florida president.

small pockets of dog, informal basketball, and rough football was not to a former life with a football field. South Annual, scheduled as a week-long festival.

With a supply of materials from

the city, the student body under the leadership of the Student Body President, A. A. Whipped, has an interesting array of exhibits. The student major is a field of various games, all of which are played.

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PRODUCTS & PRACTICE

New Decorative Medium Combines Plastics and Glass

What appears to be an entirely new technique in the field of decorative design has been developed by an engineer-artist-decorator named J. D. Van Alsten and is now being produced in Holland by a newly formed company under his direction. The company, named Mosaic Plastic Glass, was formed by Van Alsten as the producer of the widest and most highly-colored panel designs which include such unusual elements as mosaic, stained glass, silk, paper, ceramic and marble chips, glass cloth and a variety of colored plastics of the same type with decorative units which are translucent but can be opaque—virtually weather proof of increasing structural strength and susceptible to almost any size or type of design. Van Alsten has found the building of any size or character.

The company under Van Alsten has achieved a "material" which exhibits some of the characteristics of conventional stained glass, refers to richness of color and light transmission and none of the dis-

tributes of the sort of mosaic tiling which uses set glass and ceramic tesserae for its individual effect. But his production techniques permit the development of colorful design far beyond the scope of stained glass design. And the limitations of mosaic designs are overcome in that his panels can be made structurally sufficient and can be utilized as free-standing, back-lighted screens as well as wall facing applications. The combination of materials used in Van Alsten panels develop new qualities which is unique.

Essentially the panels, which then, ingénieur says can be produced in sizes up to 4 by 20 feet, are a sandwich of plastic within which is fused a combination of glass, paper and ceramic chips locked in place with acrylic resin and outlined as to color and form by strips of ink. Depending on the design composition and the character of the materials, the use of plastic under employment, the resulting panel can be translucent or opaque. But in any case the surface color is effective—thus making back-lighting unnecessary in most cases, but enabling an unusually dramatic combination of colors.

Panels thus far produced have been one-half inch thick and have been edge-sealed with a type of foam-plastic suitable for edge mounting in a wood or aluminum frame. Much experimentation has produced panels in squares, circles—for ceiling lights—and rectangles up to an 8-foot height and 10 feet wide in all cases. It would be desirable to increase the width to an inch, or even an inch and one-half, for panels of the maximum 4 by 20-foot size.

Since production of these unusual panels involves a technique no better than an industrial technique, design possibilities both in color and form are virtually unlimited. Van Alsten sees the possibilities of executing an almost any design in the new medium. But he is more ready to evaluate series of more or less standard design units which, combined with various series of color combinations, can be variously composed to produce a wide variety of decorative panels in the architecture of modern buildings.

Cost of the new panels, even if they be comparatively modest, according to Van Alsten. The per square foot price of designs already being produced is—single panels—\$1.50. For large or special compositions is naturally subject to individual quotation.

Moving Walkways Suggest New Possibilities in Design

The concept previously introduced in 1900 by the Otis Elevator Company for the use of moving walkways in public buildings has been developed by an engineer for an installation in California. Two moving platforms, each 10 inches wide, and each about a 12-foot span to connect two levels, are the essential parts of the system. The platforms are driven by a motor at one end and are capable of traveling up or down at a rate of about 100 feet per hour in either direction at need. The system is designed to be used in a building.

The platforms are composed of a set of parallel plates, each plate being on a wheel and track system. The engineer says that installations of unlimited length are practical and that the system is designed to be used in a building.



Panels of the new plastic-glass material have been extensively used in the home of Samuel H. Yonckman, for which Robert Fulch Smith, A. A. was the architect. Those illustrated here are featured in set of translucent windows of a bedroom overlooking a pool and tennis court.



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Products and Practice

(Continued from Page 27)
that the running platform can be graded up or down as much as 14 degrees. The hinges also bar 60 of such adjustable units, making main entrances in building planning and design so far as location and spacing are involved for human convenience through use of the new units. Old engineers foresee completely new architectural concepts for public facilities in shopping centers, airports, universities and residential communities.

New Grille-tile Units Shipped from Panama

The pattern range of "Elementos Decorativos"—decorative tiles, most of them shipped from Panama—has been increased in the three samples shown in the ad below. The range is in the number of the continuous grille units available for specification through the Chinon Brick Yards at Miami, which is the distributor for them in the U. S. Like the other eight units, the three new tile shapes are made of cast-burnished red stoneware with light blue decoration and color markings in combination that can produce a wide variety of pattern.



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New Decorative Panel of Interior Hardboard

Along with the trend toward more decorative treatment of interior finish panels, the Masonite Company has introduced a new hardboard panel which is equally adaptable for use in residences, office and commercial buildings. Called "Masonite" the 16-inch thick panel is 4 by 8 feet and is finished with a series of two shallow, closely spaced grooves running vertically at intervals of 16 inches. Besides offering a decorative touch, the grooves serve as hiding mediums since they appear at joints, thus making joints and cut-edges practically invisible.

Gas-fired Hot Water Heaters for Commercial Installations

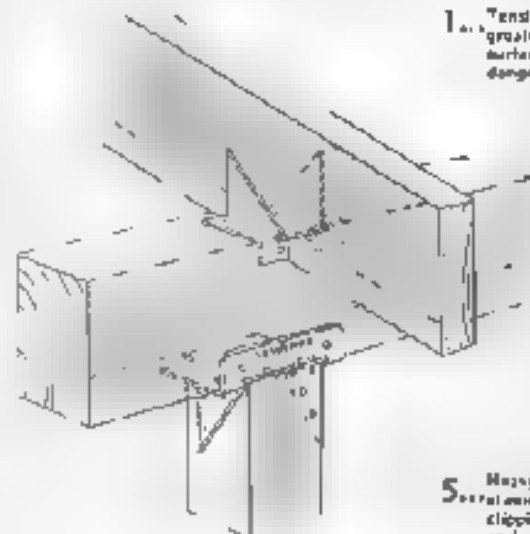
With the test legs cast-iron heaters from Bradford White's "Water Guard" line, the company will undoubtedly be faced in the possibility of using gas burning equipment more extensively than heretofore in many types of commercial as well as residential buildings. In line with such possibility, the Bradford White Company has announced marketing plans for two new models of a commercial automatic gas water heater, model No. 500 and No. 600.



[illegible]

MAY 1978

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An aluminum sealer to provide an airtight, electrically and waterproof weather resistance is being used to finish a new building designed and built in an annexment to the Marine Corps University of America in aluminum siding is an old new roofing and flashing system called "Cogswell Flexrol" produced by the Birmingham-Stiller Corporation. This combines wide temperature range asphalt with woven glass cloth in "three ply" membrane which is manufactured in rolls 27 1/2 and 45 inches wide. Application to a roof is as simple as rolling out and taping the three ply membrane to a base coat with asphalt or mastic with the aluminum sealer.

New Railing Combines Wood with Aluminum Shape



Railings furnish a sort of protection necessary to have been built in the style of a contemporary design from the idea of combining natural material with modern metal work. From a variety of natural materials available for use in the construction of railings, the new York, Fla., office of V. J. and J. J. These were selected from the group of standard design units developed by the office and offered to local metal worker from a variety of natural materials available for use in the construction of railings. The new York, Fla., office of V. J. and J. J. These were selected from the group of standard design units developed by the office and offered to local metal worker from a variety of natural materials available for use in the construction of railings. The new York, Fla., office of V. J. and J. J. These were selected from the group of standard design units developed by the office and offered to local metal worker from a variety of natural materials available for use in the construction of railings.

In addition to using the new wood and aluminum railing are a rail and in steel work. Both woods are for use in a variety of handrail shapes.

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Florida Tile Industries	
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Hamilton Plywood	21
Ludman Corporation	10 Cover
O. G. McKinley Co.	26
Miami Window Corp.	4th Cover
Mutuals Kitchens of Florida	8
Petite Incubator	3
A. J. Rambo & Sons Inc.	1st Cover
Stirling Edgerton Mfg. Co.	11
Thompson Door Co.	22
F. Graham Williams Co.	27

Responsibility . . .

(Continued from Page 17)

ture. I get called on more often by people like the National Retail Merchants Association for another slant on the question of what do we do with downtown than I get called by esthetic bodies. The merchants are in there, they want it.

Meanwhile, I want to say how sorry I am not to have had a chance to visit the City of Charleston. I anticipate finding there something valuable which we want to keep. There is a quality there of living for which the architecture was designed, for which the community was designed. Now, the great rushing, roaring American people are about as unprepared in matters of taste and in a way of living as they can be. They want to have a beautiful way of living, but the only people who are telling them how, right now, are the automobile advertisers and the soap salesmen.

They aren't doing all the wrong things they do because that's their great ideal. They're doing it because of lack of leadership—and they will accept better. I'll leave it to the learned committees how that one all-important question will be solved that can help the architect to become a leader, and saving his weight: namely how he can get his fee tripled. It may be that the word "fee" has something wrong with it. I don't know. But other industries give themselves a whole salvage for the experimental work that they do, for the planning, the creativity, because it pays. As long as the real estate agent who simply points the place out to the public gets twice as much as the architect who designed it, I think there is something a little bit wrong with relative methods of salesmanship of the two.

In closing, may I quote Paul Valéry, the French writer, on the architect's deeper assignment. Valéry placed a Socratic dialogue in heaven. Socrates said, "If I had my life to live over again, I'd be an architect, because it's just as difficult as philosophy is—but, it's the opposite. A philosopher has to arrange the entire field of human thought and knowledge and introduce doubt whenever he finds a certitude. An architect, whether or not he knows what to do, has to make a statement." God help him!

JUNE, 1958

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the architect's vision sets the pace for the future...

by Lawrence Field

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